COMIX WORLD 217. Mar 10, 1983. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: $11 for 48. Logo by Gary Whitney. Gary worked with Jay Lynch on PHOEBE AND THE PIGEON PEOPLE.* COMIX WAVE 12 is $1.50 pp from me. 20 pages of Newave art. #13 out this month.* The tortoise and the hare were drawn by Brad Foster and appear on the cover of an AESOP'S FABLES coloring book. Look for it in your local gift shop along with other books by Troubador Press.*

At right, a panel from Milton Knight Jr.'s HUGO No. 1 Fairy tales, funny animals, and funny people. 8 1/2 x 11", 32 pg, B/W/4 color cover. $1.50 cover. From Fantagraphics, 196 West Haviland Ln, Stamford, CT 06903. 50¢ post.* NOISE CANDY is 8 1/2 x 11, 16 pgs BW guts & cover. $1.75 pp from COMIC CITY, 3149 1/2 Hennepin, Minneapolis, MN 55408. Art by Larry Becker Rich Larson, Dennis Wolf, and Billy Fugate.* Book 17 of Jack Katz' amazing FIRST KINGDOM is out.

© Milton Knight Jr., 1983

© Jack & Carolyn Katz. 1983.

NEWAVE ACTION:

V.D. CAGE #2. 75¢ from Scott Stevens 2208 Parkside #117 Mesquite, TX 75150.

SASQUATCH 1 50¢ STEVE WILLIS, 1121 W. Jackson, Olymp. Wash 98502.

NEWAVE EAST. 50¢ stamp from Garry Hardman, RD 2 Sherrod Hill Rd, Edinboro, PA 16412

LUGNUTS, PORNO FROG, BULLHORN, & COUPONS. 50¢ ea from Bob Vojtko, 315 Nebraska Ave, Lorain, OH 44052 Bob's TIMES R TUFF is $1.50/2 stamps.

From CW, BABYFAT 35, TWO-FISTED CARTOONIST, 50¢ stamp each.

U.S. 1 is Marvel Comics' imitation of the KNIGHT RIDER. Rationale for this promo comic (a toy and animated tv show are in the works) is that all heroes do not need to wear capes and tights. Sometimes a truck driver can be a hero, but is Ulysses Solomon Archer indeed heroic? Why? Because he rejects his education and goes back to driving a truck? Because he is dumb enough to go into the occupation that killed his parents? Because he is blond and blue-eyed and wears red, white and blue clothes? Because he is the latest bionic cliché? All Marvel comics are filled with simplistic cliches, with absurd conflicts between superheroes and supervillains, but when the editorial board researchers decide to descend into contemporary realism, the entire universe shivers with embarassment. U.S.A. goes to college where he ends up with "degrees in computer program design, electronics engineering, all kinds of things." Fact is, in college you get a degree in a subject you major in; computer programming is taught in the business department and Electronics Engineering in another department; and "all kinds of things" taught in various other departments. And it's rather unlikely that a quarterback who managed to graduate Magna Cum Laude would ever think of his trucking background again let alone throw out all he has learned to go back to driving a rig. Now I'm sure there are many educated truckers, particularly in this time when academic jobs have dried up, but it's doubtful any of them could relate to Ulysses Archer who fails to exhibit any intelligence whatsoever in his overall lifestyle--his motives do not reveal any intelligence; rather they reveal simply the plot manipulations of Marvel's editors--I mean, where was that truck going on that mountain road? What was it hauling? Why was it unmarked? Trucks are never unmarked. All carry the company logo on the trailor rig and on the cab door. The whole scene was meaningless and stupid, designed to set up a simpleminded revenge theme, one of Marvel's favorite cliches, a leftover from the B Westerns. That's the major problem with anything Marvel does--It's easier to go with the formula than to devise something new, easier to swipe KNIGHT RIDER or THE BIONIC MAN than to create, simpler just to use the same tiresome layouts over and over than to work out new ones--ah, those boring "wheels of fate."

Why so little of the reality of modern trucking when so much is available? Why not talk to some truckers? I'm sure the Teamsters' union would send over some notes, perhaps a glossary of terms? Why this thinskinned throwback to GHOST RIDER and SON OF SATAN (yeah, I know this Highwayman and his "demons")--well, it's only a comic book, huh?

Not to me. To me, U.S.A. isn't even the ghost of a good comic book. -CLAY GEERDES

"By now, I'm sure you are aware of the big change in THE BUYER'S GUIDE. On a personal basis, I think it appears to be a big loss for COMICS/COMIX fans. The tone and temper of the paper has been severely jerked around. The new direction will probably eliminate the small advertisers who gave the publication its 'special' quality. Slickness was not the essence of TBG and it is difficult to see why any casual observer would miss this. If it is dismissed as unimportant, then we don't have TBG anymore; we have a completely new product. The increase in ad rates lops off a good portion of the regular contributors. The requirement for submission of 'confidential' material on references and finances smacks of 1984, especially after dealing with the paper for years without problems. Throw in the censorship issue and the format restriction on feature writers--it is sad."

-Vernon Grant 2-7-83

R.I.P. THE BUYERS GUIDE TO COMIC FANDOM. Alan Light sold the GUIDE to a stamp collector last year. Don and Maggie Thompson were hired to edit the new GUIDE. Well, I just got #482, the new GUIDE in the new cleaned up, computerized format and I can't lie to you; I was disappointed and bored. The ad rates are way up, which knocks out the little guy for good (because WE have to pay for all that computerized typesetting whether we want it or not) and from the looks of things, very little is left of the sloopy old fan-oriented TBG we all used for many years. The front page tells me what's happening at Charlton, Harvey, Warren, and Western, then throws in some headline promo for a couple of Marvels--well, that's not what interests me, and I know it's not what interests a lot of you--what that tells me is that this new GUIDE is going to be industry oriented and that puts it in the same category as the COMICS JOURNAL, COMICS SCENE, and most of the other hypezines now in existence. I read over the ad hype from the new GUIDE and it presumes that technology is the greatest thing that could have happened to us, that we need or want our stuff done by a computer, that we need justified type so that what we do looks just like everything anyone else does. The day when anyone can buy a fourth of a page for $20 and put in anything is gone. I mean this new GUIDE is bland as hell. In the old TBG we had variety and funky styles and rank amateurism and it was fun. Now we have what looks like a Midwestern poultry journal. No, I don't blame Don and Maggie; they're just working for the company (and since they have announced they will buy some articles and stuff from readers, it will be nice to see some of those ad profits recycled to creative people instead of overstuffing the pockets of the already rich); I'm just lamenting the passing of what was, for better or worse, a medium for all of us, and not just a front page hypesheet for the Eastern comics establishment. Ah, well, just don't try to tell me this COMICS BUYERS GUIDE is new, because it projects an image of ultra-conservatism to the right of His Highness Ronald Reagan and to me it symbolizes further control over comic collecting by the rich.

-CLAY GEERDES
2-1-83